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Waterdrops on the lotusleaf (The influence of Buddhism to Gyula Krúdy's art)

The Buddhism appears in Krúdy's oeuvre in two well separated points of view. In most cases are connected with Miklós Szemere – alias Eduárd Alvinczi. These superficial expressions are connected with the primitive superstition linked with gambling. But Krúdy has deeper knowledge about Buddhism and it's founded in his important reading experiences. Szemere as a hero of Krúdy's works is interested in the East, but only for his exotic and mysterious dreams of the ancient Hungarian history. According to Krúdy, occultism and mascots are connected with the popular register. Buddha's name appears first time in 1906 in Krúdy's oeuvre in novellette the *Andráscsik örököse*. It is only a chance remark. The novel *A vörös postakocsi* already contains two notions linked with buddhism. The first one a short,

profan, ironic remark. The second is a variant of an article two years before, which was published in Nyugat. Krúdy fits his remembrance of Béla Pongrátz, the Hungarian buddhist in *A vörös postakocsi*. At this time Dhammó, Jenő Lénárd's work is well known for Krúdy. The emphasis of Dhammó is very significant in Krúdy's oeuvre. The biggest influence of Buddhism in his works can be found in his novel *Őszi utazások a vörös postakocsin*. Buddhism is deeply engraved in his art, and gives creative energy to Krúdy's historical view, his concept of Hungary and his lyrical sceneries.